NOVELTIES ON VIEW THIS WEEK IN THE LOCAL THEATRES AND MOVING PICTURE HOUSES

NO DUDS OR DUBS IN JANIS SOLDIER SHOW

Elsie's Bombproof Revue Is Not Laugh-Proof Nor Jazz-Proof Either

The proper strategic siant for a reviewer to take in describing and estimating the "bombproof revue" of "Eisie Janis and Her Gang" would be to discuss it in terms of laugh barrages, in the Garrick dugout, etc. But this thought has doubtless accounted rages, in the Garrier dubtless occurred as this thought has doubtless occurred to all the morning newspaper critics there is no alternative left for the thether is no alternative of the afternoon press there is no alternative left for the the-strical reporters of the afternoon press but to say in the simple diction of the higher musical comedy criticism: "It hnecked 'em cold." "It" referring to the aggregated efforts of Miss Janis and her doughboy aides and "em" to the audience. There isn't a dud in the abow. We hope nobody else has thought of that line. Nor a dub. They admit of that line. Nor a dub. They admit that themselves, which makes it unani-

mous.

Unlike most of the soldier shows which Philadelphia audiences have applauded, ther is nothing amateur about this Janis revue. It has quite the professional touch despite the fact that none of the "gang" ever engaged in playacting or commercial song-and-dancing prior to the time they put up their right hands in order to get into the recent unpleasantness with both feet. There is a nice naturalness about the proceedings and the personnel which makes the one spontaneous and the other agreeably engaging. Miss BIG KEITH FEATURE

in the recent unpleasantness with both feet. There is a nice naturalness about the proceedings and the personnel which makes the one spontaneous and the other agreeably engaging. Miss Janis authenticates the statement that every man of the "gaing" was overseas with the A. E. F. Some she picked for good looks, some for versalile feet, some for carrying a tune, some because they could double in jazz; for all the world like picking a shorus for a musical comedy except for the gender.

There is a nice naturalness with good looks are also featured. The music is the character of the "Melancholy Dane" that Rollo, played by Roland the very man of the "gaing" was overseas with the A. E. F. Some she picked for good looks, some for versalile feet, some for carrying a tune, some because they could double in jazz; for all the world like picking a shorus for a musical comedy except for the gender.

The revue has as many airs, duets and concerted numbers as an old-fashioned Italian opera, which it resembles also in consecutiveness and logicality of plot and characterization. It Keith's this week.

Dobson's act is really a musical comedy really is good, or just right.

BIG KEITH FEATURE

See with the A. E. F. Some she is the category in the telling of the story, for its the character of the "Melancholy Dane" that Rollo, played by Roland the very long the chief pundles. The whole play), is laid upon the stage and Lewis Dody are the whole play), is laid upon the stage and Lewis Dody are the whole play), is laid upon the stage and Lewis Dody are the whole play), is laid upon the stage and Lewis Dody are the whole play), is laid upon the stage and Lewis Dody are the whole play), is laid upon the stage and Lewis Dody are the whole play), is laid upon the stage and Lewis Dody are the whole play), is laid upon the stage and the chief fundates.

Frank Dobson and his thirteen sirens—the week leads the "Social Maids."

Landorf head the "Social Maids."

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Lula Cortes and "The Three Crack

spera, too. of melodies that are melo-dious. The episodes, lightly and loosely connected, showed the divertdious. The cpisodes, howed the diverting side of the serious job that took the A. E. F. to France. Some songs, "The M. P.," "Apres la Guerre," and others touched with likable irony various phases of the war. Then there were some of romance and sentiment, such is "Somewhere in America" and "Songs We Sang." The comedy was always sprightly and often richly humorous. At some of the rkits, notably the flirtation scene in the Paris park, there was a noticeably basso or barione quality to the laughter, but what called it forth, though intimate, was not indelicate, and most of the jokes could be enjoyed understandingly by those who laugh soprano or alto. The high and novel level of humor may be

"BEN HUR" REVIVED

Forrest "Stage Holds Wholly New Production

Klaw & Erlanger's new production of General Lew Wallace's "Ben Hur," perhaps the most successful play and production in the history of the theatre, returned last night to the spacious stage of the Forrest, one of the few large soonigh to display its massiveness to the full. This remarkable drama, now in its twenty-first year, has been witnessed by thousands, many of whom go to no other theatrical entertainments. Everything this year is new and on the state of the production of the condinary playlet, and the Bolger Brothers, unusual feats with banjoes.

Brondway—"Too Many Husbands." a musical comedy, with haunting melodies and laugh-provoking comedians, heads the bill. Then there are Ellis and Irwin, in an original comedy sketch.

the world most needs guidance. The novel on which it is based had the indorsement of Pope Leo XIII, and the play itself has been recommended from the pulpits of every denomination. No scene more spectacular than the celebrated chariot race in "Ben Hur" has been staged, and in the new production this as well as other familiar features are shown on an elaborate scale. Four are shown on an elaborate scale. Four chariots and twenty horses are used in the race, and no fewer than 350 peo-ple are employed in the the race, and no fewer than 350 peoble are employed in the entire play.

The cast was one of the best seen here
in the drama, including many favorites
of other years. Richard Buhler, a handsome actor of a romantic type, one of
the most appealing of the many actors
who have essayed the role, was the Ben
Hur, Reginald Goode played well as
Messala; Peggy May, the Esther, was
effective. Virginia Howell and Laura
Burt, well known and sterling actresses,
were the Iras and Mother of Hur.

mains trio in C major, probably the finest of all the trios of that composer and among the best of his chamber music works, a branch of composition in which he excelled. It is severe almost to austerity, and it requires performance of a high order to bring out the manifold beauties of the work. The reading it received at the hands of the trio was conscientious and painstaking throughout. The tempi were satisfactory, with the possible exception of the beginning of the slow movement which might have gained in pathos a little slower tempo. The tone quality and balance of the performers left nothing to be desired.

The other trio numbers were a Fantisis in E minor by James Friskin, which was given its first performance, and the E major trio of Mozart. The Friskin number was Fantaisie in form, but decidedly elegiae in its musical content and might almost have been termed an Elegy. It is an interesting composition without being very profound, but on the whole made a favorable impression, The use of the instruments is quite modern.

The soloist was Mr. Newstead, the

The use of the instruments modern.

modern.

e soloist was Mr. Newstead, the six dies of the trio, who played the six dies of Debussy. Mr. Newstead is lently in full sympathy with the six of the French master, and played compositions well, the fourth and sixth taking the best with the auton. Ha was heartily applauded and the dies of Schumann's shorter number of

Photoplays Elsewhere

PALACE—"Everywoman" began its third week with a special cast of players interpreting the many roles in this morality play.

COLONIAL—"Victory, from a story by Joseph Courad, directed by Maurice Tourneur.

CAPITOL—"Anne of Green Gables," with Mary Miles Minter. GREAT NORTHERN-"Soldiers

of Fortune," from the story by Richard Harding Davis.

MARKET STREET — "Wings of the Morning," with William Farmer ALHAMBRA - "The Thirteenth Commandment," with Ethel

Commandment, with Ether Clayton.

BELMONT—"The Tree of Knowledge," with Robert Warwick.

CEDAR—"Wanted—A Husband," with Billie Burke.

COLISEUM—"My Husband's Other Wife."

FRANKFORD—"His Wife's Friend," with Dorothy Dalten.

JUMBO—"More Deadly Than the Male, with Ethel Clayton.

STRAND—"What's Your Husband Doing?" with Donglas MacLean and Doris May.

RIVOLI—"The Heart of the Hills," with Mary Pickford.

LOCUST—"Six Rest Cellars," with Bryant Washburn. Bryant Washburn.

GIRL WRECKING CREW

and right.
The girls have fair voices. All the vert-

could be enjoyed understandingly by those who laugh soprane or alto. The high and novel level of humor may be high and novel level of humor may be highed by the fact that there was no scratching for even one cootic wheeze.

Miss Janis, merry as a grig in her songs and patter and graceful as a gazelle in her dancing, was a strong competitor for honors with her 'gang.' which almost ran away with her show when she wasn't running away with it herself. Far be the decision from us. Even the attitude of the audience gave no guidance; it applauded everything rapturously—and deservedly.

The Pennsylvania Department, American Legion, was out in force, the tank in the apper boxes and the file distributed from the parquet to the gallery. The navy paid its tribute, too.

Globe—An act possessing distinct novelty is that offered by Horace Goldin

Globe—An act possessing distinct novelty is that offered by Horace Goldin and company, who present a series of illusions that entertain at the same time that they deceive. Burns and the time that they deceive the same time that they deceive.

to no other theatrical entertainments. Everything this year is new and on the same broad scale as the original production.

A drama like "Ben Hur," preaches a sermon of religion and civilization. It is an eloquent missionary at a time when the world most needs guidance. The

Cross Keys—"Going Some," a musical-comedy tabloid, heads a generally delightful bill. The Georgia Comedy Four have a clever act. Canfield and Rose have a pleasing sketch, "As You Like It." Jessie Morris keeps the Like It." Jessie Morris keeps the audience laughing. Among the other good features are McCormick and Winegill, singers, and Toby and Girls with delightful dancing act.

William Penn—Pretty girls, catchy music and comedians that make you forget the groundhog's prediction anent winter make for a diversified program of bright vaudeville. Irresistible Jimmie Shea and Clara Carroll appear in a scintillating skit. Coakley and Dunleyy prove above the average with their dialogue and patter. Billy Bouncer's Circus amused grownups and kids alike and the illusionist. Roland Travers, had the audience mystified.

SUCH TRIO CONCERT

New Ensemble Plays Well at Second Appearance of Its Series

The Such Trio, a most excellent chamber of music ensemble, composed of Henry Such, violin; Percy Such, cello, and Arthur Newstead, piano, gave at the New Century Drawing Rooms last evening, and continued in the fine work which marked their opening appearance some weeks ago.

The program opened with the most and the audience mystified,

Grand—A musical act that pleased was offered by Ward and Van, street musicians, who showed versatility, O'Conner and Dixon appeared with a wide range of songs. Another musical each, interspersed with chatter, was that of Marion and Victor Murray. A distinct novelty was given by Batto and Clark, who staged a talking machine act. For the children Captain Graher and Mile. Adelina offered an amusing animal act, while Kartelli gave an exhibition of wire-walking aerobatics.

Nixon—Johnny Ford, former leader of the famous Four Fords, presents a

ork which marked their opening aperance some weeks ago.

The program opened with the great rahms trio in C major, probably the lest of all the trios of that composer ad among the best of his chamber music orks, a branch of composition in which excelled. It is severe almost to austily, and it requires performance of a gh order to heir composition of a great to the composition of the show.

Dumont's — "Naughty Naughty Fetty, or the High Cost of Loving," is a timely travesty. Alf Gibson and Charlie Boyden are the chief fun creators. Lemuels, Lee and Gibson, and Franklin and Patterson also offer up-to-theminute skits. Emmet Welch sings some new songs, and novel numbers many the new songs, and novel numbers mark the

Ada Forman in Cast

Ada Forman, the featured dancer with the Greenwich Village Follies, made her Philadelphia debut last night at the Shubert Theatre. Her artistic rendering of the Javanese dance proved a revelation and added to the artistry of this unique "revusical comedy." Miss Forman was unable to appear at the premier a week ago owing to an acci-dent at the last performance in New

TRY ONE OF -Hudson's 35c Dinners 1505-07 RACE ST.

NEW KUMMER PLAY HAS SPARKLING LINES

"Rollo's Wild Oat" Pleases Audience at Philadelphia Theatre by Its Cleverness

Theatre by its Cleverness

A word for the attractive and unusual scenery is due to the Schwas. Who put on "Rollo's Wild Oat." Simplicity of wild oats sown by young menhave the greater consequences was proved conclusively last night at the Philadelphia Theatre. Only one wild oat was sown in Clare Kummer's latout oat was sown in Clare Kummer's latout of the attractive and unusual scenery is due to the Schwas. Who put on "Rollo's Wild Oat." Simplicity, taste and originality marked every seene.

Judicious pruning of superfluities and settling of some of the interpreter and unusual scenery is due to the Schwas. Who put on "Rollo's Wild Oat." Simplicity, taste and originality marked every seene.

Judicious pruning of superfluities and settling of some of the interpreters in due to the Schwas. oat was sown in Clare Kummer's latest playwrighting effort, but that one was enough to form the basis of a three-act comedy of parts, containing much of the accustomed Kummerian sparkle, "Rollo's Wild Oat" should spront and grow with the passing days. The seed is planted in rich soil, but, as yet, is choked by weeds in the shape of yards and yards of superfluous talky-talk. Seven scenes, with long waits between, fostered the slow tempo of the opening night, and a show over three dancer, and incidentally some stunbours in length was the result.

In its present state, "Rollo's Wild Oat" is not up to the standard set by "Good Gracious, Annabelle," by the same author, but in its dialogue it is well up to, if not ahead of, the other plays which have made Miss Kummer.

The principals are supported by a chorus of good singers and deneces. so successful a figure as a playwright.

The plot is clever, but inclined to be awkward on account of the various scenes necessitated. "Hamlet" figures Lula Cortes and "The Three Cracker-

her with a trying part. Roland Young, the featured player, slightly resembling Grant Mitchell in style of acting, did not seem to have quite entered into the spirit of his role last night, but his "Hamlet" scenes were delightfully exceuted. Cecil Yapp deserves special commendation for his work as the invalid grandfather, who wanted to have his grandson go into business perfecting airbrakes, not to act.

A word for the attractive and unusual sceners is due to the Selwyns.

opening night, and a show over three dancer, and incidentally some stun-

y has been well selected, and the comedy situations are plentiful and laugh-provoking. A well-picked chorus, with a plentiful supply of costumes, shows attention to the staging.

This play has atmosphere, sentiment and crisp humor, and all were realized by the actors. Miss Desmond had an excellent vehicle for her talents in the title role which Rose Stahl created.

Cohan Discussion of the control of the staging.

Continuing Attractions

CHESTNUT—"Somebody's Sweet-heart," tuneful musical comedy, William Kent, Louise Allen and John Dunsmore head the good and his con-

big cast.

BROAD—"Tillie's Nightmare," version of a musical comedy classic, featuring the original Til-lie, Marie Dressler, Not jazzical

but Jovial.

"I' BERT — "Greenwich Village
Follies," described as a "revusical comedy of New York Quarter
Latin." Frances White and Ted
Lewis head good cast in good

ADELPHI -"The Crimson Alibi,"

DELPHI—"The Crimson Alibi,"
exciting mystery and crime melodrama made by George Brondhurst from Roy Octavus Cohen's
successful fictional thriller.

V A L N U T—"Down Limerick
Way," presenting Fiske O'Hara,
the popular Irish singing actor, in
a characteristic role and featuring
new and melodious Milesian ballads.

LYRIC—"Forever After," a play of love and youth and wistful yearning and finally satisfied romance. Alice Brady, the movie favorite, is the star, and is capably supported.

"Maggie Pepper," the late Charles lein's dramatization of the career of department store buyer, was revived dmirably by the Orpheum Players. his play has atmosphere, sentiment

That competent acting organization, the Lafayette Colored Players, already favorites with the patrons of the Dunbar, were seen there again last night in a good revival of "The Miracle Man." a good revival of "The Miracle Man," a play which George Cohan made out of a novel. This story of faith and the redemption of evildoers has recently had a great popularity in the movies, and now audiences have a chance to compare the stage with the cinema ver-

MANY NEW MOVIES ON LOCAL SCREENS

Stanley Has Timely Topics in Celluloid-Americanization Play Shown

STANLEY-"The Beloved Cheater." with Lew Cody. Directed by W. Christy Ca-banne.

Robertson-Cole is a new company Robertson-Cole is a new company. Their products have not had the advantage of big theatres before, but if this one is a sample, then the other productions should receive more than a hearty welcome. First of all, Lew Cody is an ideal woman's man. By that the reviewer means that he shows all the qualities to be found in a leading man with the addition that he can smile and act as if he meant it when he kisses.

The story has been well discreted.

The story has been well directed. The story has been well directed. There is an element of refinement to this picture and the way the situations have been handled makes it look as though it would be a trifle gray in color as to cleanliness, but it never reaches past the foning. Several photographic "shots" register with good affect.

effect.

A man seeks the advice of his friend when his betrothed refuses to kiss him because of her aversion against the practice. The friend tells the man he will show him how to kiss the girl, but will not be responsible for the consequences of the act. The kiss is implanted upon the lips of the listless and dull girl, but what follows can best be imagined. The end shows the friend adding another trophy to his "hunting" collection.

The surrounding program is of importance if not really an attraction equal to the feature. First comes the showing of the film of the "Log of the German Submarine U-35." Deeds of that sen monster are disclosed in a way that leaves the audience with a feeling of horror and a desire to renew hostilities. Large ships are shown in their final plunge to the bottom of the sea. Another timely feature is that of the Americanization film, "The Land" is not so strong as it once was, and if the case in the boat and C. H. Geldert the possessor of the right to the name Johnson.

To Give Illustrated Lecture

John Indier, secretary of the Philadelphia Housing Association, will give an illustrated lecture on the housing the hero's father and the killing of the murderer begin the vendetta all over again just when it was about to be patched up. The young man has to flee and a number of incidents of a tense the bottom of the William Penn and a number of incidents of a tense the bottom of the William Penn and a number of incidents of a tense the bottom of the William Penn and a number of incidents of a tense the bottom of the William Penn and C. H. Geldert the boat and C. H. Geldert

of Opportunity," to which Ralph Ince contributes his excellent role of Lincoln, "Hello, Mars," is a Goldwyn-Bray study, in which the methods of Tom Mix is fine as the hero, and his

lines. The chief and name role was the pictures in the Americanization written for an older man than Tom Moore, but he carries his part well. Perhaps the movies like to have their heroes young. The production is a good one and carries the details of the story with faithful reproduction. These who saw "Broken Blossoms".

At last Tom Mix does not do much of his favorite sport "stunt stuff." This picture gives him a chance to do some real acting and he acts. It is a costume piece, but the feeling against this type is not so strong as it once was, and if the acting is good as is the case in the one on view, the costume drama angle is tolerated.

To Give Hustrated Levis target factory results.

Bryant Washburn is capital as the husband and former owner of the yacht. Lois Wilson is the youthful bride and Adele Farrington, the mother-in-law, the boat and C. H. Geldert the possession of the right to the name Johnson.

Bray study, in which the methods of scientists are shown in their efforts to communicate with the plant. Diagrams and drawings give desired effects.

ARCADIA—"The Gay Lord Quex," with Tom Moore, From comedy by Sir Arthur Wing Pinero, Directed by Harry Beaumont, Goldwyn play.

This play as presented on the spoken stage was of the "talky" kind, and absence of dialogue has been made up for in numerous titles which now carry the lines. The chief and name role was the pictures in the Americanization

REGENT — "Too Much Johnson," with Bryant Washburn, Story by William Gli-lette, and directed by Donald Crisp. Para-mount play. Those who saw "Broken Blossoms"

heroes young. The production is a good one and carries the details of the story with faithful reproduction.

Being a British story, the plot may appear somewhat tame to Yankee film followers. It deals with a man who has had quite a past, inclusive of a number of love affairs. He at last meets one woman with whom he falls in love and whom he desires to marry. Before he can do this he is tempted to have one last farewell talk with a duchess. After in brought to a climax.

Tom Moore is a capable Lord Quex, brought to a climax.

Tom Moore is a capable Lord Quex, one wille Naomi Childers has the role of the duchess. Gloria Hope is the girl the gay lord wishes to wed and Hazel Mark the plot.

Those who saw "Broken Blossoms" will recall the fine character acting of Donald Crisp as the brutal father, but those who see this pleture will find only his work as a director. His direction here is as good as his acting was in the Burke story.

Good comedy is scarce these days, but William Gillette wrote a good piece of stage property and the movie people have given it adequate film production. The plot deals with a young married man who sells his yacht to a woman and then accompanies her to Mexico on a cruise, but under the name of Johnson, A man, whose real name is Johnson, has bought some oll lands, tells his family that he must go on another trip to visit his property. The family decide to go with him. It then takes an hour of farce to straighten out the tangle, but this is done with very satisfactory results.

Bryant Washburn is capital as the

The Traffic Jam in Any City will show Twenty-five Makes of Cars-no two alike. New Models today, perhaps

-but what of Tomorrow ?

Who Dictates the Changes in Motor Car Design

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